

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

SOCR. apud PLAT. Phido. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

JAN. 3, 1839.

No. CXLVII.—NEW SERIES, No. LIII.

{ PRICE 3d.
{ STAMPED, 4d.

ADDRESS TO THE PUBLIC BY THE EDITORS,
RELATING TO THE MANAGEMENT OF THEIR MAGAZINE FOR THE YEAR 1839.

WHEN Parson Adams lets Peter Pounce know that he takes him for a rich man, Peter Pounce—the reader will probably remember—deprecates the idea with much apparent earnestness; but when the Parson proceeds to consider him as poor, Pounce is still more annoyed, and asks in a pet, “What he takes him to be worth?” The parson naming a low figure, “Pah!” says the other in a rage, “if you were to name ten times the amount you would not reach the mark!”

Our present temper has something of Pounce in it. We would not, for certain reasons, have the reader think us too prosperous; yet should we be much offended (and truly, much wronged) were he to conceive us to be wanting in success. The fact is, that the condition of our little Magazine, with relation to previous periods of its career under other management, could not possibly be more satisfactory than it is. Our discontent has reference to what we conceive such a publication *might* and what we hope it *will* realize, in the way of popular favour. It is to explain our meaning in this matter that we sit down to address the reader.

It appears to us that a Musical Magazine, conducted in a manner *universally interesting*—not addressing itself merely to professors and dilettanti, but to all those, informed or uninformed, who take interest in Music, whether as a study, as a recreation, as a part of science and philosophy, as an object of passion, of learning, or of speculation—ought to command a circulation hardly inferior to that of any literary journal of the same relative ability. The musical public, properly so called, is a vast and increasing body, and it is absurd to suppose that a periodical—the veritable representative of the tastes, wants and feelings of

that public—could fail to receive its general support. On the other hand, however, it is a matter of notoriety amongst the publishers, that Musical Magazines have hitherto obtained only the most limited circulation.

These facts are at once reconciled, if we take into account the character and management which have usually distinguished publications of this kind.

Firstly.—They all, more or less, bore a certain *professional* air, which disgusted the general reader. They viewed the *play*, so to speak, from the *side scenes* instead of from the *boxes*; they were the organs, not of the public that came to see, but of the actors that came to act, the play.

Secondly.—Their essays, critiques, &c., were almost wholly conversant in technicalities and literal matters, interesting to musicians—tedious to all besides. Pedantry was the order of the day. Nothing was done to elevate, nothing to refine the art; the spirit of enjoyment rarely entered—philosophy was proscribed. The *religion* of music was not propagated by such missionaries; the number of the faithful remained without increase.

Thirdly.—They were always suspected, generally with sufficient reason, of *shop influences*; they forfeited their claim to confidence as guides and critics.

Fourthly.—They trivialized their character by catering for petty tastes and momentary caprices, as well as by the publication of new music of a contemptible description.

Lastly.—Or they dabbled in professional disputes—practically belied the spirit of Music by becoming inharmonious and abusive, and so sunk under the weight of their own ill-nature or vulgarity.

There are two musical publics. There is the inner, or professional circle; and there is the outer, or that which comprehends all the immense community of the lovers and learners of music. The very limited sale hitherto attained by Musical Magazines, taken in connexion with the technical and narrow-spirited views they generally expressed, induces a well-founded belief that they have circulated almost exclusively in this *inner* or professional circle. We trust we shall not be deemed presumptuous in announcing a new ambition—one long cherished, but reserved for avowal at this period of the year—the ambition to obtain the ears of that larger audience—that *outer* circle of musical readers.

If we have not greatly erred in our calculations, there remains a new and honourable position to be taken up by a Musical Magazine which shall proceed on the principle of enlarging the sphere of musical pleasures—extending the love of the art by a cordial communication of its spirit through the medium of popular writing, and practically assisting it by exertions for supplying those wants of knowledge and information which usually stand in the way of enjoyment.

While we strive to realize these higher objects of our ambition, we shall at the same time endeavour not to forfeit any previous claims which our readers may have been so kind as to acknowledge in us. We shall watch faithfully over the interests of the profession, omitting no feature in our Magazine calculated to gratify or to serve it.

The practical objects of the present address will be best answered by an enu-

meration of the principal departments which we have chalked out for the ensuing year. They are as follows:—

I. *ESSAYS*.—1. We shall endeavour to adopt a middle course between the professional language of the musician and the generalizing of the mere man of letters, recommending our lucubrations to readers of all classes by, at least, a hearty interest in the subject of them. To popularize Sebastian Bach, to establish the influence of Purcell upon Handel, and to vindicate the high deserts of some of our native madrigal writers, may serve as specimens of what will be attempted. By dwelling in a genial spirit on the beauties of composition, we hope to excite the sympathies of readers and to increase the number of amateurs.

2. Another class of essays will treat music as an object of philosophical speculation. It is proposed here to moot questions of a more lasting, though perhaps less popular interest; such questions, for example, as the relation of music to the other arts—its influence on the passions, and the sources of that influence—the principles of melody, harmony, and rhythm, with relation to the same operations, &c. &c.

II. *REVIEWS*.—1. *Of New Publications*.—In this department classical works will receive the most careful notice, but we shall hasten to recognise merit in whatever shape it may come before us:—whether the composer be already flushed with success, or just struggling from obscurity, his productions shall find the same dispassionate consideration. As it is one of the most grateful tasks of criticism to commend when commendation is as likely to be useful as it is really deserved, and as we sometimes stake our reputation upon the good opinion of a name unknown before—so also we consider it our imperative duty as critics, to take nothing for granted on the faith of an established reputation. In other words, we would say, that we design to be as true and impartial, and as little “valiant on the stronger side” as may be. The entire independence of all *shop interests* which will exist in the “Musical World,” will be favourable to this object.

2.—*Retrospective Reviews*.—As we believe that some of the best music ever written is comparatively unknown, we design to bring forward from time to time notices of the most rare and interesting old works. This part of our plan will not confine us too much to mere antiquarian speculation, or the dust of the library. It will embrace remarks on the piano-forte and other music of Beethoven, Mozart, Weber, &c., calculated to assist musical families in the formation of a good collection of music, and serving as an index to works worthy of being purchased. This object has never yet been attempted in musical literature. The current music of the day contains much that, though it may be necessary to praise, it is scarcely desirable to purchase. A review of new music, therefore, however amusing as a vehicle of intelligence, but imperfectly fulfils that important duty which consists in guiding the rising generation of amateurs to permanent specimens of classical beauty.

III.—*Music in Families*.—Brief suggestions for the attainment of a masterly execution and a correct taste in piano-forte playing and singing will be offered occasionally in aid of musical education.

IV.—*Words for Music*.—The object of this department will be to furnish composers with a supply of really fine poetry, from sources not obvious to them, as an acceptable substitute for the trash too frequently caught up because nothing better is at hand. It is with no small satisfaction that the Editors have to announce that this department will be in the hands of one, justly esteemed the first poetical critic of the day—Mr. Leigh Hunt. These select lyrical pieces, chiefly from the old English poets, with occasional notes by the same favourite hand, will be found not merely of use to composers, but a feature of great beauty in themselves, and a valuable acquisition to our select literature, which possesses no collection of the kind of the same exclusive excellence.

V.—*Classical Excursions*.—Popular illustrations of Latin and Greek authors who have written on the ancient music, with guesses at the truth in regard to that interesting subject of inquiry.

VI.—*Biography*.—The lives of distinguished artists and composers in a condensed yet attractive form will be one of the features of our publication. Translations and abridgments of foreign biographies shall occasionally appear, and the Editors believe that, in the execution of this task, some peculiar resources will be at their disposal.

VII.—*History*.—Although the history of music as regards mere facts is tolerably familiar, we believe that the speculations based on those facts remain still unexhausted, and may be found both curious and suggestive.

VIII.—*Musical Reform*.—We shall preserve a vigilant eye on such musical corruptions as a money-getting spirit engenders, and the indolence or indifference of the press in general but too much favours. It is most desirable for the credit of English music and the success of worthy musicians, that the public should be forewarned of those acts of quackery and imposture which flourish in concert-rooms, theatres, &c., when left to do so with impunity.

IX.—*The Comedy of Music*.—Under this head it is our intention to give occasional dialogues, scenas, &c., to take off any whims of the time.

X.—*Hints to Composers*.—The principles of composition educed from the practice of the greatest masters, will be explained and reasoned upon, without pedantry, or more than the necessary technicalities. This may be attended with some benefit to young composers, who are too apt to anticipate the maturity of knowledge, and to commence masters when they should remain students.

XI.—*Music in connexion with the Drama*.—This will open up a considerable field of speculation as well as criticism, the principles on which operatic music is based having been too little investigated.

XII.—*Musical Type*.—A material assistance will be derived from type in the Reviews, where quotations of musical passages are frequently desirable. But not only this; the pages of our Miscellany will be occasionally embellished by little gems of composition worthy of notoriety. Among other things, we have specially devoted to this purpose an unpublished "Cradle Song" of Mozart's, which, whenever it may be made public, will be worth many times the cost of the number in which it appears.

XIII.—*Notices of Operas, Concerts, &c.*

XIV.—*Foreign, Provincial, and other Intelligence.*

Having thus stated their intentions, the Editors of the "Musical World"—for what remains—refer to their performance, and cheerfully abide the decision of their readers. They have had many disadvantages to contend with, and it has not been one of the least, that their official predecessors, by a sad misuse of the power with which their situation invested them (not now necessary to revert to), left them the unpleasant legacy of a bad name, which two months of a new administration have only just served to repeal. As they have several times thought it desirable to announce the total change of hands which took place in October, so they once more take occasion to repeat that announcement.

The reader is referred to an announcement which appears elsewhere, relating to a *Stamped Edition* of this Magazine, which will be issued in future for the convenience of those country subscribers who may desire the early and punctual delivery of their copies.

THOUGHTS ON BEING BEHEADED—OUR LATE HEAD.

WE shall be excused for feeling some uneasiness at losing our Head. We never had it taken off before, and are not used to it—like mustard-pots or Mahometans. We hardly know how we shall feel when we come before the public with it off, and are afraid at least of looking foolish. One's head is so important, that, in a general way, anything affecting it affects one's whole appearance. If you only have your hair cut you look different immediately, and to be shaved for a fever is the ruin of your hopes—more especially if you are a lady, and your "expressive features, replete with intelligence, are curtailed, if we may so express ourselves, by luxuriant hair of more than ebon darkness."* And then, for a wig, it is notoriously impossible to put it off without the simultaneous acclamation of beholders, who ever find in a bald pate something to be amused withal. But if the removal of a certain quantity of loose hair can effect so strange an alteration in one's appearance, then, *a fortiori*, the loss of one's head must be a still more powerful source of disturbance. The decree, however, is gone forth—our fate is fixed—we suffer decapitation, at our own request, on Thursday next, the third instant, at four o'clock in the afternoon (the hour, oh news-agents, of our publication). Whether we contrive to screw on a *jury-mast*—as the sailors call their make-shift, when the proper mast has been carried away—remains to be seen. But henceforth we are to be no longer *royal*—we no longer come forth under cover of the crown; after an uninterrupted reign of three years, this Magazine has *abdicated*! Such a proceeding may call for some explanation.

We believe that the royal arms, hitherto prefixed to this publication, were fairly won and worn by the original publisher, Mr. Alfred Novello, who was music publisher to the present Queen Dowager during the life time of the late King, as well, we believe, as to her Royal Highness the Duchess of Kent, and her present Majesty when Princess Victoria, and had probably no difficulty in obtaining permission to announce the royal patronage of the work in the usual form. But as the Musical World was thus indebted to an advantage entirely peculiar to its original proprietors, an advantage to which we have ourselves no sort of claim, so we cannot conscientiously continue to emblazon its results on our humble forehead. We do not feel at liberty to exhibit a lion and unicorn of another man's catching; and so we have come to the virtuous determination of discarding both the animals from our establishment.

Perhaps some of our readers may deem us too scrupulous in this matter—may think that our right to the crown was quite unexceptionable, and that it was

* Address to the Inhabitants of Grantham. MORI. For which, and other select literature, see our late luminous article entitled, "How to do the Provinces." *Mus. World*, Dec. 20.

bequeathed to us along with the property to which it has been till now attached. We have, however, some pride in our composition; and as we feel that we really *have* a good title to a thing or two (indeed we reckon the favour of the public amongst the number), we grow proportionately fastidious with regard to what we claim, and are anxious to put forth no pretensions that we cannot fairly arrogate and fully realise. Now we have long had our suspicions about this "immediate patronage" of royalty, which we were understood to inherit from our predecessors. The frontispiece of our Magazine having contracted the habit of announcing our supposed honour, we did not like to interfere with it at first; but, upon taking a moral review of our character and position—as beseems, at the New Year—we were visited with compunctions on this score; we felt doubtful whether her Majesty really patronised us; we were not clear about the transference of the patronage to the new proprietor; we had horrible suspicions that we were not familiarly known to the Queen. Whether her Majesty ever read any other production of our pen, we know not; but we were obliged to feel sceptical of her intimacy with these pages. Under these circumstances, we thought it proper to urge upon the present proprietor the advisableness of resigning a title which could no longer be held effectively; and accordingly that gentleman has resigned it—therein resembling George the Third, who was the first of our sovereigns that ceased to sign himself "King of France," which his predecessors, though they had no more business with the title than he, had gone on doing ever since the time of Henry the Fifth. We held a council of war, in fact, or rather a sort of court-martial, in which we had up our Magazine on a charge of holding its *head* too high, and getting a character on false pretences, and finally we condemned our own bantling to be *beheaded*—therein resembling Lucius Brutus, who, being a judge, judged his own son to die. (Mr. Bochsa has given us a decided taste for *history*.) "Off with our head," we cried, parodying the words of Shakspeare—"so much for *humming 'em!*"

We dare say we shall feel easier for it. Our head was on our conscience—as long as it was on our shoulders. We had visions of quack medicines, too, with precisely the same ornaments on their covers, and we thought of the usual additions "Fraud prevented," and "No other is genuine," and did not like to see our gentle miscellany taking its stand by the side of Morrison's pills and Turner's Blacking. The next step, we thought, would be to chalk the walls with "Try the Musical World." Some people, we know, think there is nothing like a little bit of patronage in the way of royalty or nobility for giving currency to a publication; their only idea of "*crowning the work*" is to clap the positive effigies of a crown thereon. But for our parts, while we should be proud enough to obtain the *bona fide* patronage of majesty, we see no pleasure in *playing* at it, and we look upon a great many of these emblems of royalty, now-a-days so easily assumed, as the *paper crowns* which in olden time used to be placed in derision on the heads of pretenders. If a publication has no merit of its own, it is very doubtful if it can be benefited by hanging out the Queen's Arms. If it is sinking they will not float it—they are not the sort of "arms" to "take up against a sea of troubles;" neither can the public be convinced of the excellence of an article "*vi et armis*," but require a very different method of conciliation.

We trust we have explained to the satisfaction of the reader the cause and motive of this our singular act of self-slaughter, whereby we have cut off our own head—not in any fit of "temporary insanity"—but with due deliberation. Instead of losing anything by it we expect to gain;—perhaps it may operate in the same wonderful manner as we have read in faery tales, where an ugly monster being decapitated, at his own earnest request, by a fair lady, is suddenly transformed into a beautiful young man. At any rate the step is taken; we must trust henceforth for success solely to our own exertions (which is just what we wish to do); and, having lost our head, why of course it is *neck or nothing* with us now.

* Vide *Mus. World*, 20th Dec. *ubi supra*.

OUR NEW MOTTO.

Lord Bacon says, "it is better to change many things than one," and we have acted on his advice by accompanying the alteration announced in the previous article, with another affecting our *motto*. The name of Shakspeare gave a value and a grace to the quotation from the Taming of the Shrew, formerly prefixed to this work, and we are far from implying that it was indebted for them solely to that name; but in common with several of our readers, we were of opinion that the passage in question—however pleasing in itself—did not express that high distinctive appreciation of music, which is both proper to a work devoted exclusively to that art, and which, in an especial manner, we desire in these pages to inculcate and exemplify. We subjoin the quotation:—

"To know the cause why music was ordained,
Was it not to refresh the mind of man
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony."

This is a pleasing recognition of the claims of music viewed from the contiguous heights of philosophy—but it is not exactly that which we would desire to say; it is not that which we would put forth, either as an epitome of our feelings on the subject, or as the key to our intended conduct in regard to it. It is the sentiment of a philosopher loving music,—not of a musician loving philosophy. We wish rather to reverse the position which is taken, to view philosophy—that is to say, from a ground of *music*. It is for us to say—

"Then give us leave to read our *harmony*,
And, while we pause, serve in *philosophy*."

Our reasons for selecting the motto now prefixed to the Musical World are, first, that we think it a very fine, fervid, and *short* tribute to the character of Music; secondly, that it is a more sufficing description of its qualities and attributes, a more comprehensive and complete utterance of them, than any, in the same small compass, that our reading furnishes us with; thirdly, that (in spite of you, oh! De Quincey,—good but ungrateful Grecian!) we love the author of the words, and reverence his master; and lastly, that we seek gently to rebuke our beloved, but still not musical, country,—and especially those great lights of learning and intellectual excellence who render her pre-eminent in all other respects,—by thus forcing on *her* and *their* attention the fact, that the art whose mysteries they evince, for the most part, so little desire to penetrate, whose favours they but slightly regard, and whose true character and resources they hardly take the trouble to investigate, was the art of all arts the most loved, the most cherished, the most revered, by the wisest of the sons of men; and that the most enthusiastic, yet judicious, praises that Music ever received, are those to be found in the mouths of the philosophers of Greece.

REVIEW.

Novello's edition of the works of Felix Mendelssohn Bartholdy. "As pants the Hart," the forty-second Psalm set to music by Felix Mendelssohn Bartholdy. The accompaniment for the piano-forte arranged by the Author.

We expect to find in the forty-second Psalm one of the most popular works of Mendelssohn. The form of the production is that of a sacred cantata, intermingling choruses with solos. Occasionally, when the voices are used alone, it partakes of the anthem style so much esteemed in England; at other times, when the accompaniments are prominent, it displays more of the character of the modern oratorio; but throughout there is a novelty in the plan and a compactness in the design, which interest the musician as much as the free and intelligible movement of the whole, and its perpetual variety of effects will gratify the general reader. It is certainly a strong recommendation of a work of this kind that the whole runs off glibly—nothing is heavily or tediously elaborated for the mere

ostentation of writing; we leave off well satisfied with every note that has been performed, and not with a fatigued attention mentally deciding whether a *great* work may not now and then be considered a great bore.

Mendelssohn has made a charming *début* in the composition before us; his first chorus starts with a thought so agreeable and felicitous that from the completion of its first symphony he must have correctly augured the entire success of his work. The introductory chorus is in $F\sharp$ *Lento e sostenuto*. The symphony to this, a *crescendo* upon a pedal point, is at once new and conspicuous for choice positions of harmony and classical taste. The climax on the *forte* is perfectly satisfactory, and of the most animating effect. Such symphonies as these at the opening of a score are quite sufficient to announce the master. The principal subject, commenced by the alto, if not new in its melodious progression is harmonized with a selectness in the chords which makes it appear so, and the imitations which it suggests, strengthened by the magnificent choral appearance of the six crotchet measure, contribute to form a picture in the score which is highly gratifying to the eye of the musician, and must certainly realize an excellent effect.

At the first complete cadence in the key of C major an elegant feature of the violins is introduced on the contrapuntal movement of the voices. At the seventh page the subject is given in octaves by the basses and altos, and a new and melodious accompaniment put upon it. This point is excellent. The unusual position of the chord of the ninth and fourth at the end of the same page, and the harmonizing of the succeeding cadence, which is in the highest and most elegant taste, contribute to the general effect of this very pleasing and expressive chorus.

No. 2 is an aria for a soprano in D minor (*adagio* $\frac{3}{4}$)—"For my soul thirsteth for God." This air possesses in the original an obligato part for the oboe. It will certainly be indebted to the merit of the accompanist, or the pure intonation of the singer for any attraction it may possess. The melody is in itself rather dry and barren, and when it commands attention it is chiefly through the agency of the harmonies that are disposed in many uncommon and masterly ways, through the inversion of pedal notes, &c. The theory of this composer with regard to melodies in his sacred productions, appears to lead him in search of an ideal seraphic simplicity. In this he is unquestionably right, and when his practice coincides with his theory he will attain the most sublime part of his art—inspiration in sacred melody—those simple, touching accents which, though they may appear insignificant compared with the thunder of a chorus, are incomparably more difficult of achievement; and indeed form the main distinction between high creative genius and the inferior qualities which represent it in its absence.

No. 3 introduces a recitative and soprano solo (*allegro assai*, A minor $\frac{3}{4}$)—"For I had gone forth most gladly! This solo, after a cadence harmonized with striking novelty, is accompanied by a chorus of sopranos and altos, and finally merges into the chorus. A rapid running accompaniment for violins is maintained nearly throughout solo and chorus. The effect of *unison*, which takes place on the final cadence—when the voices end on the dominant, and sustain an inverted pedal note, during which the instruments finish their phrase, is very striking. The manner in which the agitated accompaniment subsides in the closing symphony, long and short notes alternating from bar to bar is new, and opens a source of beauty in the rhythm. This movement is altogether very masterly.

No. 4. A spirited declamatory chorus in F major for tenors and basses in *unison*,—"Why my soul art thou so vexed." The succeeding movement, a four-part chorus, merely announces in plain counterpoint the principal subject of the final fugato. This movement, both from its position in contrast with that which precedes it, and from the simple energy of its style, is calculated for a great effect from an adequate choral force. The harmonies are heavy, thick, and massive, and appear to require the powers of the Exeter Hall society to do them justice.

No. 5 consists of a recitative and soprano solo in G minor—brief, and of a pathetic character.

No. 6 in B flat $\frac{4}{4}$ —"The Lord hath commanded"—Quintet for two tenors and two basses accompanying a soprano solo. The design is entirely new; the harmonies of the men's voices are richly dispersed, and promise an excellent com-

bination, while the subject itself is melodious and elegant, and reminds us of some of the best effects of our cathedral music. The soprano solos have less merit, but the last cadence of the whole five voices is very pleasing.

No. 7. The last chorus. This commences with the delamatory phrase as at No. 4. The fugued subject is then given in the form of an introduction, and to this succeeds the fugued chorus which concludes the work; the principal subject and the fragments of the same are here worked into an admirably spirited production—one of the finest in our opinion that has as yet proceeded from the pen of Mendelssohn. In energetic and fiery movements of this class the composer exhibits the strength of his nature, which is certainly full of animation and enthusiasm.

Wherever a brilliant orchestra and a powerful chorus are united, this work will be certain of much success. It abounds in well conceived designs, various effects, elegant part writing, and masterly harmonizing—and these qualities of composition go far to satisfy that demand for novelty which is consequent upon our musical progress. Such a work therefore as this psalm should be known in all choral societies. In the general absence of that profound spirit of melody which distinguished the old masters, Mendelssohn honourably occupies a position in choral writing which few composers of the present day are qualified to contest with him.

A NEW YEAR'S GIFT TO OUR READERS.—MUSICAL PUZZLE.

We present our readers with the compliments of the season in the shape of a musical puzzle.

1. Boor. Which year shall we drink to, the old or the
 2. Boor. New friends claim a wel - come, old friends an a-
 3. Boor. Then fill t'o - ther can, and we'll drink to the

new, or the new? to the old or
 dieu, an a - dien. New friends claim or
 two, to the two. Fill, then, fill t'other

to the new, or to the new?
 wel - come, old friends an a - dieu.
 can, t'o - ther can, and we'll drink to the two.

With respect to the words they may, if they choose, suppose a set of boozing fellows, with their mugs and pipes, grouped in the style of a Dutch picture, taking "their ease in their inn" on new year's eve, and, as the twelfth hour approaches, starting amongst themselves the recondite metaphysical question—whether the *old* or the *new* year has the best claim to be remembered in their cups; a question which is found to have its strict logical result in a call for more beer.—(As Hood would say—*more beer* being the *mor-ale* of it.) And thus they discourse.

First Boor.—Which year shall we drink to—the old, or the new?

Second Boor.—New friends claim a welcome, old friends an adieu.

Third Boor.—Then fill t'other can, and we'll drink to the two.

With respect to the music we shall have much to explain when it comes to be printed in its proper form and extent. The reader is to understand that the notes given are a *theme* from which other themes are to be deduced; that it

contains within itself those other themes; that those themes again include certain machinery and capabilities, the nature of which it is also left to his ingenuity to discover. The tune here presented is, therefore, like that number which arithmeticians call a *generator*—a number containing in itself the principle of other numbers or quantities, by giving which all the rest may be found.

In the course of a few weeks we shall publish the whole in due form and order, and we believe our readers will find it somewhat of a curiosity; for, indeed, we are not aware that any musical composition exists constructed on the same principle.

NOTICE.

The length of our Address, and press of other matter peculiar to the new year, oblige us to postpone to our next number two articles of value which had been prepared for insertion, *viz.* an introductory chapter to the "Words for Composers," from the classical pen of Mr. Leigh Hunt, and an article on the Catalogue of Beethoven's Works.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—M. Duponchel, manager of the *Academie Royale*, is already beginning to feel some inconvenience from the pretensions of his rival tenors. Candia being unwell, the assistance of Duprez in *Robert le Diable* was solicited; but the latter in high disdain, replied, that he was not made to be the deputy of M. de Candia. If Duprez were to retire from his engagement, it would cause serious embarrassment, as his range of parts is much more extensive than that of the Italian tenor.

M. Berlioz has just been appointed sub-librarian of the *Conservatorio*; this office will afford him new facilities for the exercise of his talent in composition. M. Botté de Toulmon the librarian of the *Conservatorio*, is nominated Chevalier of the Legion of Honour.

Döhler will play the grand trio of Beethoven with Messrs. Dancla and Chevillard in the third concert of the Musical Society, which takes place on Sunday next. M. Dorus will perform on a new flute of Böhm, and a quintet for wind instruments, by Brod, will be heard. The best encouragement to classical compositions for wind instruments, is shown in a judicious admixture of them with other things. At the last performance of the Society, Mozart's quintet in G minor was exquisitely performed, and received with enthusiasm as the first work of its class.

BEAUVAIS.—The Philharmonic Society established in this city, has a numerous and well-disciplined band adequate to the execution of the most difficult works of the great masters. The winter concerts have, therefore, great attractions, and there is often excellent singing by the pupils of M. Magrien. Leopoldine Blaketka, the celebrated Viennese pianist, now settled at Boulogne-sur-Mer, lately paid us a visit, and delighted our amateurs by the purity and charm of her execution.

BERLIN.—A pupil of Professor Marx—Herr von Alvenleben—has gained honourable distinction by the composition of a sacred cantata in honour of the king's birthday; the work is in the fugued style, and is written for a chorus of male voices in four parts. It was performed by the vocal academy, and the great clearness of counterpoint manifested by the young author, augured unusual powers in that department of composition. The melodies were not so striking, but the character and keeping of the whole were well sustained.

VIENNA.—Charles Czerny, justly called the indefatigable, has recently completed a grand school of shakes, mordentes, &c., for the piano, which, by exhibiting all the varieties of this sort of ornament, lends great assistance to young performers ambitious of creating a sensation in the concert-room, or at the even-

ing party. In the course of seventy studies, M. Czerny illustrates the whole art of modern graces and decorations.

A son of Mozart, who has hitherto passed his life in obscurity at Lemberg, has been well received by the public; but a *début* made at fifty suggests only painful reflections. Mademoiselle Clara Wieck, a pianist from Leipsic, has given several concerts with great applause. Her talent has charmed the connoisseurs; it combines a perfect mechanism with the most refined taste and feeling.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The Editors of the M. W. are therefore not responsible for any matter of opinion it may contain.]

CHELSEHAM.—Mr. Evans's concert on Thursday se'enight seems to have gone off brilliantly, and the programme gave general satisfaction. Mori and Co. were the chief attraction. Mr. Evans was encores in a ballad of his own composition.

MANCHESTER.—The second of Mr. Rudersdorff's chamber concerts was given on Thursday evening to an attentive and gratified audience. Haydn's quartet in G major was executed most perfectly. Mr. Bennett sang with much taste Beethoven's "Adelaide," and also "Love in her eye sits playing." A sonata of Corelli's, a quartet of Romberg's, and a grand quintet of Beethoven's, were ably performed. Mr. Bennett's French ballad of the "Postillon" met with an encore.

On Friday evening, the Choral Society performed Handel's "Dettingen Te Deum," and selections from the "Messiah."

Mr. Ashton's subscription concerts last week were extremely well attended at Liverpool, Preston, and Bolton; but the one at Manchester was a complete failure, partly owing to the place (the new theatre) in which it was given, and partly owing to the "Men of Manchester" being rather jealous that strangers should try to establish a series of subscription concerts in their town, when they so frequently give performances on a very liberal scale themselves. The principal singers were Miss Woodyatt, Miss M. B. Hawes, Mr. Bennett, and Mr. C. H. Purday. The band, which was very efficient, was led by Mr. Hermann. Amongst the best pieces of the evening, we may mention a delightful cavatina of Pacini, which was admirably sung by Miss Woodyatt; Purcell's song from the Tempest, "Full fathom-deep," which was expressively given by Miss Hawes; and the aria, "Il mio tesoro," from Mozart's Don Giovanni, which Mr. Bennett sung with exquisite taste. Bishop's duet, "Joyful Words," was so well given by Miss Woodyatt and Miss Hawes as to produce a hearty encore; and the quartet, "A le o Cara," between Miss Woodyatt, Miss Hawes, and Messrs Bennett and Purday, was heard to great advantage. The scena, "M'abbraccia," and the duetto, from Rossini's Tancredi, with Lindley's violoncello accompaniment, was beautifully sung by Miss Hawes and Mr. Bennett. The instrumental pieces were Mozart's grand symphony, "Jupiter," and Beethoven's overture to Fidelio, which were played with great precision.

BATH.—The concert of sacred music on Christmas eve introduced two very excellent singers, Miss Rainforth and Mr. Manvers. The lady's voice, of great power and extent, was admirably displayed in Hummel's offertorium, and in the arduous solos in the chorus from "Israel in Egypt." Mr. Manver's singing of "Comfort ye my people," and "Deeper and deeper still," was in strict accordance with the impressive and devotional character of the sublime music. Of Mr. Phillips in the Messiah we are always at a loss to express our feelings. The solemnity with which he delivers the recitative, "For behold! darkness," is of itself one of the greatest vocal efforts we ever heard. "Why do the nations" and "The last man" were sung with all his wonted energy, and repeated by general acclamation. Mrs. E. Loder and Mr. B. Taylor acquitted themselves with their usual ability; the latter particularly in Mozart's beautiful song, "A te fra tanti affanni," which was extremely well accompanied by the orchestra. The band was excellent, and very ably led by Mr. J. F. Loder.

The second subscription concert was given on Monday evening, under the direction of Mr. Loder, on which occasion Mrs. Anderson performed in her native city, with a most brilliant effect and success. She played Hummel's concerto in A minor, and a duet piano-forte and violin with Mr. Loder, whose performance elicited the applause of the whole room. Mr. Loder is a legitimate violinist, and never has recourse to tricks to tickle the ears of the million; but he plays everything in a musician and master-like manner. Several overtures were well played by a good band. The vocalists were Miss Bruce, Miss Hobbs, Mr. B. Taylor, Mr. Saunders, and Mr. Parry, jun. The latter sung Mozart's charming song, "Per questa bella mano," in which he was admirably accompa-

nied on the clarinet by Mr. Hervey. Miss Susan Hobbs made a most favourable impression; she was encored in a pretty ballad, "Kathleen Mavourneen." The third concert will take place on the 14th inst., for which Miss M. Hawes, Mr. Martin, and Mr. Lindley are engaged.

DUBLIN.—Yesterday evening week, a number of the friends and admirers of Mr. Balfe entertained him at dinner in Morrison's Hotel.

HULL.—The Choral Society gave its second concert on Friday last, and, as usual, the attendance was numerous. Miss Bruce and Mr. Parry, jun., appeared to give very general satisfaction in the parts allotted to them, and both were encored.—*Hull Packet*.

Mr. R. Cart, the flute-player, has announced concerts at Newcastle-upon-Tyne, Carlisle, Sunderland, Durham, &c., for which he has engaged Mrs. A. Toulmin (late Miss Woodham) and Mr. Parry, jun.

PLYMOUTH.—The second subscription concert was given at the Royal Hotel on Friday last, under the direction of Mr. Rowe, who is entitled to the best thanks of the public for the able manner in which he caters for their amusement. On this occasion he engaged Miss Bruce and Mr. Parry, jun., also young Regondi; but the latter did not make his appearance, although he was expected to the last moment. To make up for the disappointment, the vocalists sung several extra songs, &c., and the concert, which was attended by about three hundred persons, went off with *eclat*.

DEATH OF L. E. L.

We have to record the melancholy intelligence of the death of this gifted lady—Mrs. Maclean, better known by those initials which have so long been identified with the productions of a sweet and delicate fancy. Miss Landon's marriage with Mr. George Maclean, the governor of Cape Coast Castle, and her subsequent emigration with her husband to the scene of his duties, are probably well known to our readers. That which her friends and admirers in England, with the misgivings of an affectionate attachment, half foreboded at her departure, has come to pass, and with a suddenness for which they were little prepared. She died on the 15th of October last, soon after reaching a country whose detestable climate has doomed to premature graves half the English travellers that have encountered it. Her death will be felt as a personal misfortune by every one who has a heart either for poetry or music. Her genius was especially lyrical, and there are few of our musical composers that did not dote on one whose songs have supplied them with more materials for vocal writing, perhaps, than those of any other poet of the day. If the death of this lady on a remote shore, and under circumstances which invest it with a peculiarly mournful interest, is found distressing by the reader, he may judge how bitterly they feel it, who knew her privately, and who could appreciate that generous disposition and kindness of heart which gave authenticity to the best expressions of her genius.

The editor of the *Courier*, in a feeling notice of this melancholy event, mentions a letter, received by him only a short time previously, in which Mrs. Maclean had announced her safe arrival at Cape Coast, and had made some other communications of interest relating to herself and to her occupations. We subjoin the *Courier's* abstract of this letter, together with the observations of the writer:—

"The feeling with which we record this mournful intelligence at the commencement of a new year will be respected when we state that only yesterday morning we received from Mrs. Maclean a most interesting and affecting letter, which sets forth at once with the animating assertion, 'I am very well, and very happy. The only regret,' she proceeds to say, 'the only regret (the emerald ring that I fling into the dark sea of life to propitiate fate) is the constant sorrow I feel whenever I think of those whose kindness is so deeply treasured.' She says that her residence at the castle of Cape Coast is 'like living in the Arabian Nights—looking out upon palm and cocoa-nut trees.' And she then enters into a light-hearted and pleasant review of the housekeeping troubles, touching yams and plantains, and a not less interesting account of her literary labours and prospects, intimating that the ship which brought the letter we quote brought also the first volume of a novel, and the manuscript of another work to be published periodically. To the last her friendly gossip is full of life, cheerfulness, and hope. The next ship that sailed—how very, very, soon afterwards!—brought to us the tidings of the sudden sacrifice of that life, the memory of which should be dear to all who can appreciate poetry, and wit, and generosity, the refinements of taste and the kindly impulses of the heart, that make human nature—and woman's nature especially—most worthy to be regarded with admiration and affection."

MISCELLANEOUS.

We are authorized to state that "The Musician," a new musical publication that was announced to appear this day, has been withdrawn.

CHOPIN.—This distinguished pianist, who suffers from a pulmonary affection, has gone to Spain to escape the rigour of a winter in Paris.

QUARTETT CONCERTS.—The annual performances of Messrs. Blagrove, Gattie, Dando, and Lucas are fixed for February 7th and 21st, and March 7th and 21st, at the Hanover Square Rooms.

HENSELT.—We hear that this pianoforte player—whom for the information of the curious, we may say is reported to be a left-handed scion of Bavarian royalty—will succeed Döhler and Thalberg as the principal wonder of London in the musical exhibitions of next spring. The studies by which Henselt is already known in England promise in his performance not only a finished mechanism, but the most refined taste and expression.

ENTHUSIASM ATTRIBUTED TO PAGANINI.—The illustrious violinist, Paganini, was on Sunday last one of the auditory at the concert given by M. Berlioz, and during the performance of the two noble symphonies of this composer, *l'Episode de la Vie d'Un Artiste Harold*, magnificently executed by the matchless band of the Royal Conservatoire, joined in the applauses of the audience with marks of the most intense gratification and delight. At the close of the concert the great violinist hastened into the orchestra, and, with the enthusiasm only to be felt, or perhaps understood, by those fervid natures with whom music is a transport and a passion, threw himself on his knees before the young composer, giving him the highest title he could bestow—that of a worthy successor to the deathless Beethoven. Berlioz, who, to preside at his concert had quitted his sick couch, to which he was unfortunately obliged to return after it was over, was still confined to his bed on Tuesday, when he received a kind message of inquiry of his health from Paganini, brought by his son, accompanied by the following brief note:—"Since Beethoven's death, it is only Berlioz who could resuscitate him. I, who have enjoyed your divine compositions, think it my duty to beg of you to accept, in sign of homage, 20,000 francs, that will be paid you by Baron Rothschild, on the presentation of the enclosed."

BRITISH MUSICIANS.—The committee of the Society of British Musicians have resolved to give three concerts at the Hanover Square Rooms on the 21st. inst., February 4th, and 18th, in order that such of the members as have composed symphonies, overtures, quartets, concertos, &c., &c., may have an opportunity of their being performed; but before even this step could be taken, the members were called upon to take out six transferable tickets; two for each concert, price one guinea. It is to be hoped that the public will support the Society in its laudable endeavours to encourage native talent. But in order to render the performances attractive, the committee should procure the aid of a few good singers, and introduce selections from the works of the most eminent composers of vocal music in all its various branches.

A NEW ORGAN has been lately erected in the Catholic chapel at Cheltenham, by Bevington and Son, which was heard for the first time on Christmas-day, when Bevington jun. performed two voluntaries in the true organ style. Parts of Mozart's Mass, No. I., were well sung by Miss Sullivan, Mr. Sapio, &c. A new anthem, composed for the occasion, by Pio Cianchetti, was excellently sung by Sapio, who has taken his winter quarters at Cheltenham, where Mr. and Mrs. Edmunds (late Miss Cawse) also reside, and have announced a series of chamber concerts.

ROYAL SOCIETY OF MUSICIANS.—This excellent Society distributed among its more elderly widows, claimants on its funds, and who have no other resources, the sum of 40*l.* at its Christmas general meeting; and it also gave donations amounting to 60*l.* to a number of distressed persons (non-claimants) connected with the Musical profession, among whom was Madame Sala, who has been confined to her bed and room for several months by a severe rheumatic fever, and is nearly blind, consequently quite incapable of pursuing her professional

avocations, on which both herself and five children depend solely for support. Poor old Mariotti, too, in his eighty-fourth year, shared the Society's bounty, as well as Mr. Hyde, the once celebrated performer on the trumpet, who is very aged. The one hundred and first anniversary festival of the institution will be celebrated on the 19th of April, H. R. H. The Duke of Cambridge presiding. Mr. Parry was re-elected honorary Treasurer, Mr. J. A. Wood and Mr. J. Watts were re-elected Secretary and Collector. It appeared from the annual Report that the sum of 2381*l.* 11*s.* 6*d.* was appropriated during the last year to the benevolent objects for which the Society was established in 1738; and there are now on the list of claimants ten members, thirty-five widows, and eighteen children. Married men receive sixty guineas per annum, widows thirty guineas, and children under fourteen years old twelve guineas each, besides schooling and medical relief. Such institutions as these do honour to our country; in speaking of which, a writer justly observes,—

“How few but draw their funds from *Music's* aid.

— Music, heav'nly maid, alike bestows
Joy to our gladness, comfort to our woes.”

The venerable Mr. William Dance, now in his eighty-second year, officiated as chairman, at the recent meeting, and read all the documents laid before him, without the aid of glasses; he has been a most useful and worthy member of this Society for sixty years!

Mr. FRANÇOIS CRAMER has, we regret to learn, been dangerously ill, but hopes are now entertained of his recovery; his complaint is a nervous affection of the head, from which he has suffered most excruciating pains.

THE MUSICAL WORLD

Having now become an established and favourite periodical, it is offered to the notice of the Public as a valuable channel for advertising; and as the Advertisements form a part of the work, and will be *bound up with the volumes*, the Proprietors need not dwell upon the advantage of such an arrangement. The Scale of Prices subjoined will be found extremely moderate, when the Advertiser takes into consideration the limited space which the Proprietors are able to devote.

SCALE OF ADVERTISEMENTS.

	£	s.	d.
Ten Lines and under	0	4	0
Sixteen Lines	0	6	0
Half a Column	0	12	0
Whole Column	1	2	0
Whole Page	2	0	0

Advertisements will also be inserted on the Wrapper of the Monthly Part, as well as Bills, of which 3000 will be required. The Advertisements must be sent on or before the 25th of the month, but Bills will be received until the 28th.

The Musical World, price threepence, (stamped edition fourpence), is published every Thursday afternoon, at four o'clock, by Henry Hooper, 13, Pall Mall East; and R. Groombridge, Panyer Alley, Paternoster Row.

Subscriptions for the stamped edition of the “Musical World” for not less than three months, and in advance, should be sent direct to one of the publishers, to ensure the punctual transmission of the current numbers by first post.

A post-office money order can be procured in every post-town for the amount of subscription to the stamped edition—(four shillings per quarter, or sixteen shillings per annum.) The weekly numbers will also be re-issued in monthly parts, stitched in wrappers, and forwarded with the magazines.

The Musical World may be procured, BY ORDER of any bookseller, music seller, or newsmen and magazine agents throughout the kingdom.

A few copies of the eighth and ninth volumes of this work may be had, neatly bound in cloth, price five shillings each. Volume ten will be ready in a few days; the Title and Index to which will appear in an early number.

TO CORRESPONDENTS.

A SUBSCRIBER is informed that the first air alluded to, is not by Handel, but by Purcell—the second forms part of the Oratorio, Judas Maccabeus. The dates of the compositions do not occur to us, but they may be easily ascertained.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.

- J. R. Ling. Les Bayaderes. Brilliant set of quadrilles - *George & Manby*
 Chaulieu. No. 6 of Boieldieu's Overtures. Arranged as a duet - *Ditto*
 Waltz Bijou, No. 3 - *Ever & Co.*
 E. Perry. Deh conte from Norma. Rondo - *Ollivier*
 Strauss. Brüssler Spitzen Waltz. Arranged as a rondino, by Carl Haslinger - *Ditto*
 Lemoine's "Souvenirs de Sonambula." 2 sets of quadrilles - *Wessel*
 Beethoven. "See the conquering hero comes." Duet - *Ditto*
 Kuhlau. "Adieu à Stockholm." Troisième Sonata, in F - *Ditto*
 Czerny's. Beethoven's War Song - *Cocks*
 ——— Ditto. Piano Duet - *Ditto*
 ——— New Coronation March for the Emperor of Austria. - *Ditto*
 ——— Ditto. Piano Duet - *Ditto*
 ——— O Nume benifico - *Ditto*
 John Weippert. A Set of quadrilles from Loder's Opera Francis the First *D'Almaine*
 I. Strauss. Les Roses de L'Angleterre, Her Majesty's own Waltzes, to which is added the favourite Tyrolienne Waltz from Guillaume Tell *Ditto*
 Henri Herz. Six Amusements, Op. 107:—
 No. 1. La Bayaderes. Air. Indian. *Ditto*
 2. Grand March. H. Herr - *Ditto*
 3. Chansonnettes. Populaires - *Ditto*
 4. Chant. Polonoise - *Ditto*
 5. Audante. Beethoven - *Ditto*
 6. Valse. Viennoise - *Ditto*

VOCAL.

- "Come unto these yellow sands." New arrangement by S. Nelson - *Jeffereys*

- Ye Mariners of Spain. Song by Mrs. R. Arkwright, with guitar accompaniments by Pelzer - *Chappell*
 J. Parry, juu. Coralie, ballad - *Ollivier*
 Two Songs by the Hon. Caroline Boyle - *Ditto*
 Concert de Societe, for voice, piano and violin obligato. No. 1, by Ganz, A star is yonder shining. No. 2, The Secret that lies in my Heart. No. 3, Come, oh! sleep - *Wessel*
 Lablache. Il baccio involato, song - *I. Willis*
 ——— E. Suentura, song - *Ditto*
 ——— All Amien, song - *Ditto*
 Mrs. Hemans and Sister. Our own Familiar Friends, song - *Ditto*
 Miss L. Cobbe. Could I say him nay, Mither, song - *Ditto*
 A. Boieldieu. Oh, hear me, Sweet Barbara, song - *Ditto*
 C. S. W. Oh, the Merry Days when we were young, song - *Ditto*

MISCELLANEOUS.

- Chappell's Selections of 12 Popular Airs for the Guitar, No. 11. (De Beriot's Swiss Air) - *Chappell*
 Strauss. Paris and Gabrielen Valse for a Quadrille Band - *Strauss*
 Clinton and Strauss. 3d Series of Six Sets of Waltzes, "Erinnerung an Deutschland." Paris. Pilger am Rhein. Alexandre. Jres and Hommage. For piano and flute - *Wessel*
 Berr. 3d Air varie. Clarinet with accept. of piano - *Ditto*
 T. H. Wright. Le-Gentil soldat, arranged for the harp - *Ollivier*
 Dipple. Fantasia on the Swiss Diver Boy, for flute and piano - *George & Manby*

PIANOFORTES.

EXTENSIVE REDUCTION IN PRICES.

R. WORMUM, INVENTOR AND MANUFACTURER of Patent Double-Action Pianofortes, at the Music Hall, Store Street, Bedford Square.

THE PICCOLO.

- Plain, in Mahogany 30 Guineas
 Best Ditto 34 Ditto
 Elegant, with Trusses 38 Ditto
 Ditto, with Cylinder 42 Ditto
 Plain Rosewood 42 Ditto
 Elegant 50 Ditto

COTTAGE AND CABINET.

- From 42 Guineas to 75 Guineas

POCKET GRAND HORIZONTAL.

- From 55 Guineas to 75 Guineas

IMPERIAL GRAND HORIZONTAL.

- From 75 Guineas to 90 Guineas

The above Instruments are well manufactured, and all prepared for extreme climates.

The Piccolo stands 3 feet 8 inches high; and the Pocket Grand is only 5 feet 4 inches long.

A liberal allowance to Exporters and Dealers.

This extensive reduction has been drawn from the Advertiser as a measure of protection to his "New Piccolo Pianoforte," the success of which has induced certain Manufacturers to announce and sell Instruments of a different character under the same name, by which the Public are deceived and the Inventor injured.

Price 10s. 6d., Bound and Gilt.

SONGS for the DRAWING ROOM.

The Poetry by Mrs. OPIE, LORD BYRON, MOORE, T. K. HERVEY, Esq., &c., containing

- "The Winter's Lone Beautiful Rose;"
 "Remember Me;"—"Old Times;"
 "And wilt thou weep;"—"Art thou not dear;"
 "Come touch the Harp;" and "Heart's Ease."

The Music composed, and respectfully dedicated to Her Most Gracious Majesty QUEEN ADELAIDE, by William Aspull.

Z. T. Purday, 45, High Holborn.

NEW ARRANGEMENT of Classical OPERAS complete for the Pianoforte for Two Performers.

- Norma 10s. | Don Giovanni 12s.
 Masaniello 10s. | The Barber of Seville 10s.

The Waltz Bijou, No. 3., containing Spohr's celebrated Set, and others 2s. 6d.

Romberg's Power of Song, with Pianoforte accompaniment 10s.

Do. The Poet's Desire, do. 3s.

Gems of German Song, Book 4. 5s.

J. J. Ewer and Co., Bow Church Yard.

QUARTETTE CONCERTS.—FOURTH SEASON. HANOVER SQUARE ROOMS.

Messrs. **BLAGROVE, GATTIE, DANDO,** and **LUCAS**, beg to inform the Public that their Annual Series of **QUARTETTE CONCERTS** will take place on the following **THURSDAY EVENINGS**, February 7th and 21st, March 7th and 21st.

SUBSCRIPTION TICKETS for the Series, **ONE GUINEA** each, and **SINGLE TICKETS**, **SEVEN SHILLINGS** each, or **FOUR** for **ONE GUINEA** to Subscribers, may be procured of Mr. Blagrove, 88, Norton Street; Mr. Gattie, 19, St. James's Place, Hampstead Road; Mr. Dando, Crosby Hall, 32, Bishopsgate Street; and Mr. Lucas, 24, Charlotte Street, Portland Place.

PERSONAL DEPARTMENT.

MR. GEORGE YATES having completed a System of Personal Department based on principles analogous to those by which the Sculptor and Painter are guided in representing the perfection of the Human Figure, begs to offer his services to Parents, Governesses, and Professors of Dancing. The efficacy of this novel System is best estimated by the almost immediate improvement of the Pupil, whilst its simplicity is such as to render it attainable by intelligent persons in a few lessons. Terms and particulars may be learned on application to Mr. YATES, Vine Cottage, New Road, Hammersmith, or at Mr. Green's Pianoforte Warehouse, 33, Soho Square.

Mr. YATES continues also to give instructions in Dancing.

N.B. As some deception has been practised, Mr. YATES has thought it proper to adopt the precaution of giving testimonials to his professional Pupils. Only those Professors, therefore, who can produce vouchers from him to that effect, have had his System communicated to them.

WEBB'S PSALMODY.

THIS standard Work, the unabated estimation of which is fully proved by the continued demand for it, is now reprinted, and may be had of Cramer and Co., Regent Street; A. Novello, Dean Street, Soho; Bells and Son, Oxford Street, &c., London; G. Thomson, Hime and Son, Weiss, Smith, Palmer, &c., Liverpool; and of the principal Music Dealers in other provincial towns.

Score, 12s.; Organ-book, 6s.; together, 15s.

SECOND EDITION, considerably enlarged and improved, of

AUGUSTE BERTINI'S NEW SYSTEM for learning, and acquiring extraordinary facility on all Musical Instruments, particularly the *Pianoforte*, *Harp*, *Violin*, *Guitar*, and *Flute*, (as well as in Singing,) in a very short space of time; with a new and easy mode of marking the fingering of wind instruments; illustrated by 44 explanatory Plates, including those for **MUSICAL CARDS**, that will enable the Pupil to make great progress, even in the absence of a Master, and without an Instrument.

N.B. This System is not only of use to the Student, but even to the most finished Performer, as, by the practice of it for a few minutes only every day, he will gain more than by as many hours in the usual way. This Work explains also, and gives directions for, the use of an artificial means that, by being applied for only half a minute to each hand, will give more facility than might be acquired by two hours' hard practice.

Published by Longman and Co., Paternoster Row, London. Price £1.

Just published.

SIX SONGS, composed by **CHARLES SALAMAN**. The Poetry selected from the Works of Byron, Shelly, &c. &c.

D'Almaine and Co., Soho Square.
To be had together or separately.

Price 8s. 6d.

WRAGG'S celebrated **FLUTE PRECEPTOR**. The Twentieth and improved Edition of this celebrated Flute Preceptor is now ready for delivery. The improvements by Messrs. Nicholson, Lindsay, Sola, &c., have made this Work the best and cheapest ever offered to the Public. Also New Editions of Mr. Nicholson's Twelve Airs for the Flute, with Pianoforte Accompaniments, each 3s.; Recollections of Ireland, 5s.; Fall of Paris, 4s.; Mayse's Polonaise, 4s.

Clementi's Pianoforte Preceptor, the Thirteenth Edition of this celebrated Pianoforte Preceptor, containing all the additional improvements, consisting of a Set of new Scales, Preludes, Lessons, and Exercises, easier than former Editions; the whole arranged and fingered by the late lamented Author, whose whole time and talent was exclusively devoted to this Work for the last twelve months of his life. Price 10s. 6d. The same Work in the Spanish language. Also a New Edition of the Appendix to the above Work, in two Books, 10s. 6d. each.

T. C. Bates, 6, Ludgate-hill, and Whittaker and Co., Ave Maria lane.

MERRIOTT'S NEW COURT BAND MARCHES. Price 2s. each.

The Parisian March—March and Prayer—The Band at a Distance—The British Band—The Parade March—The Portuguese March—The French Horn March—The Grand Bugle March—The Palace Band—The Trumpet March—The Pley Band—The Marino Band—The Village Band—The Dahlia March—The Citizen's March—King William the Fourth's Grand March.

Cramer and Co.—D'Almaine and Co., London.

CECILIAN SOCIETY.

(Instituted 1785.)

ALBION ROOMS, LONDON WALL.

THIS SOCIETY meets on the Evenings of the Second and Fourth Thursdays in each Month, at Eight o'clock, to perform the Oratorios of Handel, Haydn, Russell, &c., with occasional Selections of Modern Music.

1839.

Jan. 10—Acis and Galatea	Handel.
24—Job	Russell.
Feb. 14—Song of the Bell	Romberg.
And Collins's Ode on the Passions	Dr. Cooke.
28—Mass, No. 4	Haydn.
And Sacred Selection.	
Mar. 14—Miscellaneous Concert.	
28—A Public Performance of Judah	Gardiner.

To commence at Seven o'clock. Tickets 2s. each.

Tickets may be had of Mr. Peck, 44, Newgate Street, and Mr. Johnson, 114, London Wall.

Member's Subscription Seven Shillings a Quarter.

LONDON.—Published for the Proprietors, by HENRY HOOPER, 13, Pall Mall, East, and R. GROOMBRIDGE, Panyer Alley, Paternoster Row, every Thursday Afternoon, at Four o'clock.

Printed by JOHN LEIGHTON, 11, Johnson's Court, Fleet Street, London.